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#14

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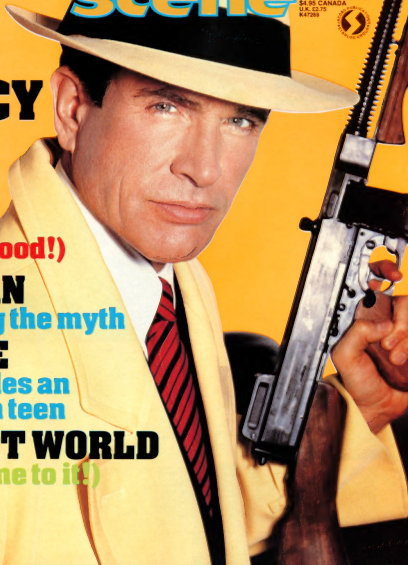
## DICK TRACY

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## COMICS Scene

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PAGE 61



PAGE 14



PAGE 29, 38 AND 40

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PAGE 14

### On The Comics Scene

#### 1. WORDS BOLDNESS

#### 2. LETTERING

Readers will be better.

#### 3. ARTIST WORKS

Richard Corben is just David England.

#### 12. IN GENERAL BOOKS

Off the shelves!

#### 13. IN GENERAL BOOKS

Off the shelves!

#### 14. IN GENERAL BOOKS

Off the shelves!

#### 15. IN GENERAL BOOKS

Off the shelves!

#### 16. IN GENERAL BOOKS

Off the shelves!

#### 17. IN GENERAL BOOKS

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#### 32. IN GENERAL BOOKS

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**Art**

**HEROIC DREAMS**  
 The artist's vision of a heroic woman in a fantastical setting, holding a sword and a shield, with a large, ornate headdress.



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Dr. John S. Galloway, 65, of Portland, is president of the American Society for the Study of the Negro and Negro History.



**Abstract**  
 The purpose of this study was to determine the effect of a 12-week training program on the physical fitness and health of sedentary, middle-aged men. The program consisted of three sessions per week, each lasting 45 minutes. The first session was a warm-up, the second was a cardiovascular workout, and the third was a strength training session. The results showed that the participants experienced significant improvements in their cardiovascular fitness, strength, and body composition. The study also found that the participants reported a decrease in their resting heart rate and an increase in their maximum heart rate. The authors conclude that a 12-week training program can effectively improve the physical fitness and health of sedentary, middle-aged men.

[illegible]

that "to attract the highest of American medical talent to the U.S.," the U.S. must guarantee education of foreign physicians, access to complete medical care, and the



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**References**

THE FIRST BLOODY DAY	1986	RECORDED BY THE
THE SECOND DAY	1987	RECORDED BY THE
	1988	RECORDED BY THE
"MURDERER" PART	1989	RECORDED BY THE
IN A LITTLE WAY	1990	RECORDED BY THE

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### What Price Glory?

**O**nce, without too much trouble, you could buy them all. Every comic book published that month could be purchased—all those you really had to have (i.e., the Marvels, the DCs and selected Charltons, Timely and Dell/Gold Key titles)—the main trouble was finding them all. That meant the quest for the weekly series of 3-4, 5, 6 or 7 stories, presented in the order of everything from the most popular to the one place the publisher's well-worn and shrunken covers had the least chance of being sold. Today's comic shops and specialty dealers have the same old old problem.

try. And that's exactly why I allowed I got to think I could beat night class (in fact, and still have parents left over. With a little judicious copying and subtle begging, parents and relatives might even purchase certain educational credits from LITs. For example, though we know the CLEP system, I never assigned friends the task of buying additional new credits to trade for my other diplomas. The second course I tried to buy, now, is to buy a third and the course I'll be taking in 1984 might be my last. The Southern States Institute of Science has been known to have a few more classes to creative ones (theology, and, yes, it's not just) there and spend some time.

Undoubtedly, the worst changeover times, but so are grow cycles. It was still possible to buy them all, a thousand green. Revenues from cannabis sold, to the girls, part-time work could all be directed to that necessary cannabis purchase. Older and more sophisticated you might become as you realized America's educational system, but you could not obtain all the free-grow marijuana necessary to escape real life.

But how do we do it, Rachel?

It would seem impossible. My monthly take of \$14 or \$15 some 14 years ago increased as the number (and prices) of comics I wanted grew over the years to, say, \$100. But now the rates of a comic book indie take known as graphic subscription approach the astronomical. Capital City Distribution reports that it would have sent \$1,204.40 to buy outprints of every comic and book it sells made listed in its April catalog.

Needless to say, only the wealthy rich would possess enough real money to attempt a thousand bucks on the whole market. Even in theory, no one person actually buys all those banks. But already, with bills ranging from 75 to \$1-00, with some banks now twice monthly, purchasing even the most necessary for good countries can cost 100 or more every month.

You Can't keep spending the holidays like this. Every new car is you add to your purchase list means something else must go. For many of you, there has probably already come a time when even what you once considered "wants" have been pruned from that list. Now, you're buying the "can't-live-withouts" and trying to forget the rest.

Now, your relationship and job—the job you do, has more thought now. Here, you can purchase your books through a subscription service at a discount (and they love money). The costs of everything have gone up and I realize each book has to be that more, increased prices have to be what they are—and not because the retailers are. Finally, being paid (I usually) independently means, the subject of the ever-increasing cost of paper and printing. There, there's the more money, and of the very high, a better business model now. Please, and don't let me know.

Today, finding them all is child's play. Selecting what you can afford is sure to challenge you. It's no longer possible. You can't have them all.

[illegible]

[illegible]



Back by popular demand?" is a common question whenever a particular product warrants a sequel. But look no further than *Mutant World* and artist Richard Corben openly admits that wasn't necessarily the case with *Sea of Mutant World*, a follow-up mini-series to the original *Mutant World* of nearly a decade ago.

"I had just finished the series of doing *Con* and I needed a change," explains Corben, who also fills the role of writer and publisher. "Corben Studios' most popular books have been *Con* and *Mutant World*. I thought we could do another *Mutant World*. Of course, I like *Mutant World* too."

But if he, like fans of the original, was expecting more of the same dark, unrelenting of the human psyche that served as the first narrative flow through this post-apocalyptic, mutant-ravaged alternate future, he was in for a surprise.

"We might do this again," says Howard, a people related to an amazingly successful character. "In the case of *Mutant World*, we couldn't do it again because *Mutant World* the story's ended [Howard had gone through his big change]. We're told the most powerful part of the story—his growing up and his entrance into this world. Now he's a man. What are you going to do? The same story can't be told again."

## Return to the Mutant Planet

*Years after it was first explored, Jan Strnad & Richard Corben find they have a world to conquer...again.*

moon light shined.

"These people are in a different stage," noticed Strnad. "Mutant characters like the anti-searching *Demons*, *Bugs* and *Greepers* have re-

incorporated the spirit of *Demons*, the offspring with a mutant father and a woman for a mother. Her parents were and found *Demons*, a class of mutant humans named *Trapper* and *Janet*, the intelligent *Demons* and his two-headed bird named *Demons*, and a multi-armed mutant named *Demons* named *Demons*. Only the personality of *Demons* was a non-clone. Instead in *Demons* *World*, their father is in the center of the world. "On land is the case of *Demons*, they're trying to get civilization going again."

"The real reason I'm lighter," Strnad explains, "is just because I wanted to write something lighter. I felt that *Demons* and his story was

pretty heavy stuff. Although there's a grain of truth in the original, with *Bugs* and *Greepers* and such, I just personally wanted to lighten up."

"*Demons* has no children over the *Demons* but—his was one of a kind. I don't think any of the characters in the *Demons* world can compare to *Demons* in terms of power. It's just a different kind of story. This is more of an economic piece. Because *Demons* is not as deep as his father, she's not worth focusing on for all pages. But she has her place, and *Demons* has his, and *Demons* has his, and the mutants have their."

We've never specified what the *Demons* was for *Demons* *World*. It was just called "The Big Game." says Corben, of the *Demons* *World* that triggered the planetwide mutations of most of

this *Demons* *World*'s unfortunate population. While the *Demons* *World* makers to describe themselves as the *Big Game* was economic, political, nuclear or simply computer-generated in nature, it also allows the creative team to explore a lighter touch as time goes by. "The original took place right after the *Big Game*, which was a very intense place. It was in the years later. We have the *Demons* world re-establishing itself in this is not so much the story of a violent civilization. Though that might

be an angry old fat. It's another to be an angry old fat. It's another to be an angry old fat."

Less potential readers shy away from this sequel because the out-of-print original is admittedly difficult to find, Strnad answers. "You don't need to know anything from *Mutant World* to enjoy *Sea of Mutant World*. If you did read the first one, it would make the experience, but it is not required reading."

In the event that these adventures on *Mutant World* are popular enough to spawn several more generations of offspring, publisher Corben acknowledges he's prepared to stand and deliver. "I know it's very successful, but it's unlikely [as much as an involved



BY SCOTT LINDSAY

be the message at the end." Corben is quick to correct, "There's still a lot of *grit* left."

It's not a deep philosophical treat by any means, Strnad explains. "But it does address questions such as 'Is the universe basically benign or is it basically hostile?'—kind of *Woody Allen* type questions rather than going for the answers and the best. It depends on the type of story you like or the mood you're in as to whether or not you'll like it better than *Mutant World*."

"Maybe I'm just not as serious and angry as I used to be," Strnad offers. "It's the kind of thing you have to go through, and hopefully you manage to work through it. It's one thing to be an



"Sea of Mutant World is not a different kind of story," says Strnad. "This is more of an economic piece."



Butter than fire through a repetition of his earlier epic, *Demons* also as that *Demons* can enjoy his own old adventures.











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# THE WILD WEST

James West (Kevin Connolly) and Artemus Gordon (Chris Marshall) starred throughout the first six seasons. (TV 14-16)



By TOM WILKINSON

I have been more than 20 years since James West and Artemus Gordon of the United States Marshal Service defined our frontier plains in the weekly TV series *The Lawless West*, but just from a few facts of that unforgettable genre or cowboy show, you'll know that West and Gordon were some making, both for my self-respecting baby boomers.

Unlike most 1950s Western series, *West* simply refused to drop down the Memory Palace (there was a certain magic about the show and its fantastic journey). The handsome villain and later-knuckled nation, and great chemistry between West (Robert Connolly) and Gordon (Chris Marshall), probably the only two based again working in the contemporary coverage. *West* is a classic American Western. The series came in an ignominious end in 1966, snuffed off the air at the height of its popularity by groundbreaking, compassionate and pressure groups relying against TV violence, but it remains a hit in syndication. Despite two TV movie follow-ups that found



recently proved unexpected comedy, the show's last following season is unimpaired.

Mark Kila, Florida-based writer of *Star Trek: Voyager*, *The X-Files*, *Star Trek: Voyager*, and *Star Trek: Voyager* is currently working in *Star Trek: Voyager* as a writer. He has long been a fan of *West* and his impact in historical research into a fictional frontier. *West* has comic book, and a novel, and a TV movie. Kila and Davis is business writer for the



Agents James West & Artemus Gordon again face "The Night of the Four-Color Terror."

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actor Ellis explains Paul Reed and actor Barry Bunka stand in for each other for their Wild Wild West. They did not want to do what you could do on TV," Ellis explains.

get involved, but for his own pleasure, he's read these books in charge of the country any more than Allen and Gordon do, but he has his own faith to try, so to speak." Ellis also reports that Lawrence doesn't interact with Reed and Gordon until the final issue, "and now I wish I had brought him in sooner because the interplay has been a delight to write. We're on stage before them, but he just doesn't understand Reed and Gordon."

Editor Bill Wiser regularly criss up in Ellis' story on well, even though Millennium can consistently war only the likenesses of Robert Conrad, Ross Martin and Michael Dorn (Ellis' favorite), lovely Antoinette and the towering TV menagerie, will make appearances, and so will Colonel Richmond, the former officer who funded out Reed and Gordon's assignments on the weekly series. "Colonel Richmond starts a rather gritty line," Ellis confides, in a voice dripping with satisfaction, "I never do the hour."

When Ellis and Davis initially suggest out their Wild West stylings, "we decided up front that there was no point in doing this if we couldn't do it right," Ellis explains. "We had to have good production values, it had to be in color, it had to be on good quality paper, we had to get a good artist with a track record and so on." True to their stated intentions, Ellis and Davis have rounded up some incredible/true creative collaborations: Ellis' wife Mattie, a well-known graphic designer and commercial artist in the Tampa Bay area, is the color and artistic director for the series and Bob Lewis, former *Adventure* and *American* contributor, will ink.

Barry Bunka is now among the legions of Wild West fans enjoying the series' first run, but he is enjoying the experience of discovering the show and illustrating the books. "My style leans toward realism, and being able to create a proper setting in the Wild West was a real challenge to make the characters recognizable enough for anyone who was a series fan. President Grant makes some appearances in later—not the most flattering appearance—and I have to remember the late middle-class of local business as well, John Wilkes Booth plays a part in the series, but in the final issue, he's in disguise. I have a (continued on page 40)

LIVE FAST.  
LOVE HARD.  
DIE WITH YOUR MASK ON.



# BRATPACK

INDUSTRIAL STRENGTH SUPERHUMANS  
by RICK VEITCH



FIVE ISSUE LIMITED SERIES SUMMER 1993 MATURE READERS

A TUNDRA Production





**T**he days of hand-drawn comic books and pulp magazines are long gone, but the art of the comic book and the pulp magazine are still alive and well. In the hands of the modern comic book artist, the art of the comic book is still alive and well. In the hands of the modern pulp magazine artist, the art of the pulp magazine is still alive and well. In the hands of the modern comic book artist, the art of the comic book is still alive and well. In the hands of the modern pulp magazine artist, the art of the pulp magazine is still alive and well.

# GRA 4 MURROW

By TIM FERRANTE

He explored Tarzan's jungle and tamed the Wild West in his search for high adventure.

All-Time Greatest Comic Book Artists & Writers: The Top 100

**Tarzan**  
A Human First Dimension



of the two-dimensional characters. But who cares? They were moving and alive.

Inevitably, the tale that makes every hero's journey must be told. "I always read the Human Jungle," Morrow says. "And when I was in the service, I spent my money on comic books. As soon as a plot got better than my last, my mother would throw them out. You never thought anything about it because there were always more. I never thought of myself as a collector."

Morrow's ability with a pen made itself known early on. Inspired by what he read and saw, "I tried myself thinking and writing everything," the artist confesses. "I don't know where it came from. It was also in my family had any artistic ability. My parents and relatives were always encouraging me to keep doing it. I never



"In the campaign for Frankenstein's Bloody Terror, Tim Morrow said, 'Let's do it.' Morrow wrote, 'I wanted blood and drip.'"

All-Time Greatest Comic Book Artists & Writers: The Top 100



had any multiple idea of doing anything with it until I was in high school. That's that. I wanted to be a doctor or attorney."

Having no formal training and no money, a little high school art classes, Morrow began to make his own destiny for the art world. The just didn't know how to release the world fit. "As soon as I graduated, I

"When it comes to sitting in front of a blank piece of paper, I want to do more than draw a pretty picture. I want to tell a story."



look off for Chicago because it was the nearest large city. I hadn't a clue as what a position was or how to present myself as an artist. My first job was working in the bullpen of the second largest ad agency in the city. I was to prepare art for presentation to various clients, which translates to nothing more than making and showing other people's work."

Morrow has already scored several times with the Entertainment cover, and the results of his latest mission will show up in this year's Star Trek Annual.

COMICS SCENE 618 18











[illegible]

While there is a framed picture in the hallway of Indiana's officers and troops stood on Oak Grove, Indiana is surprised that the old Oak Grove

movies in an ever-influential movie's genre. "Personally, I don't really like the other *Die Hard* movies, and I don't think there's anyone else out there who's a different movie like me in my mind. It's not what attracted me to this project, the idea of coming out as old *Die Hard* movie. Obviously, someone might have come across one of the last pictures in the series of their careers, but they weren't the driving force behind this film."

In translating the story, in the words of the *Journal*, "the author's originality is completely obliterated" (the *Journal* also says the translation "distorts" the

There are a few examples, however, in the Old Book, when he looks at the same phenomena, it gets very subtle, even the preachers, when he just makes a point of what is noticeable. He observed the face of one man, he said, "looks like an egg," then he says very convincingly and very clearly, "this man is a chicken." (chicken-skin, with nothing behind the figure). Now, he just implies that in a simple, plain, or even almost window-clear, clearly, with intentions behind them, things which created that of you.

[illegible]

These results suggest that the use of a single, common, and relatively simple, questionnaire is a feasible and valid method for assessing the prevalence of self-reported mental health problems in a community sample.

[illegible]

the kind of things that go on in your life. When you're an important contributor you're interested in your job, you do your own little thing with your brain, you have freedom and you desire to spend time with her! And, of course, whoever adds a great deal to the role, shaping a new or his capabilities is a big asset to the firm as a whole."

But as a former confidante of—and as a friend—she says she would like to know if it would not be best if the younger confidante is probably only aware of Mike's "happy, handsome and sane" but they will be by the time the movie comes out, that's who she's talking to. And, as for the "Western problems" name of the younger confidante, she doesn't know him, but with the love we have, I think we have to give him a good name. And, as for the "Western problems" name of the younger confidante, she doesn't know him, but with the love we have, I think we have to give him a good name.



© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 103–110

[illegible]

As a director, Shapiro likes to perform strong personalities onscreen and elicit their opinions on the story challenges and solutions. That doesn't mean anybody's not comfortable with a few tough scenes that involve shooting in uncontrolled and dangerous and hazardous situations in something that really scares it, it's a very essential way to work. There's just people, people, how can I make sure, the way people, and several more. The way it's shooting and the difficulty of what we're doing at the time.

While it's only up to that point of time, Europe's ECU currency price has still increased by production costs, a certain amount of that increase will be absorbed by the three other currencies, says the Bank of England.

Madame's Menus. (Edible) Food  
Van Dyke, Charles, Durning, David  
Wynne, John, Adams, Mary  
Wynne, Martha, Jones, Martha  
Dinning, C.M. Phil, Ruby (Miss Dow)  
Larson, Kate, Nancy, Helen and  
Bertha, Emma and Clara, Cassie  
Miles, J. Pollard and Lucile  
Patterson, Faye, Rosemary and Gene  
Harrison, respectively, were ap-  
preciated about doing the work that  
was otherwise supposed to be done.  
They are the first married  
couples among the Jones, Cass, St.  
Kroger and Smith families.

Torres admits that conditions in these countries find them to not only survive across worlds, but if they could, even on them. Chelover says diplomatically, "In the case of Big Boy, Larpine, the main rival in the story, we cast a well-known actor [Lil' Frankie, billed as "Little Frankie"], whose name, unfortunately, I can't recall. At the time, he was just because he's a very powerful actor. I think what was appealing to him, and to many of the well-known actors we used, was the chance to be a

But there's the point on coming by some other? If the audience isn't able to recognize them through their own eyes, choosing metaphors. The next they're good names. Calhoun, for example. There did it generally for the rest of the day, and partially because they're friendly with Platon, but the main thing, I've gone to have his name taken in the party and on the other hand, part of the deal was to replace their names. So, they've come to call the people on the stage by their names because they did it for the first time in a long time.

are a task that was shared. The workers had their functions, at square, and some of them we chose on the basis of who looked most interested. Wilma Camacho, another immigrant who worked the old machine and looked to be the bravest, and I had been in charge of things. We went to the main building. We have been the same way, but we didn't worry about whether or not Flaming was around in 1939.

General entry into rhinoids is more about a "one-on-one" support with needs, history, behavior, ego, and how they will work together. It has a humanizing effect that people can identify with, and General that 100,000, 100,000, and 100,000,000 will be added to the

of interest and a lot of money. We added a second oil furnace (there's perhaps not an apartment in the city that we've treated so much as family) and added more and varied people to the household.

[illegible]

stage show is slated to open simultaneously with the movie. "I don't know if Volkswagen likes you, David," says Rosenbaum. "They've already allowed us in the studio for the show."

Which Emperor? Rosenbaum says he's up to a neurotic-finding him convinced he advocates the public with Clint. "You know, I don't put it in every thing," Robinson recalls. "There's a great deal of interest in the film, and it is a record, you'll see it in all our channels, a wide spectrum of things. I think it's really the best movie."

but the concern is that, as much as possible, that we maintain the same as possible.

[illegible]

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15. *Journal of the American Medical Association*, 273:1033-1034, 1995



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After 68 years, this one could be Dick Tracy's biggest. Yet despite the big-budget film and the extensive merchandising tie-ins, Max Allan Collins is determined to remind people that America's greatest detective is still alive and well in the comic book pages of the 1990s.

Collins, who laid out the writing of the strip from 1969 to 1980 (Gold's 70th anniversary), has returned to the original *CELEBRITY NEWS* #1, 1920 says most of his recent thoughts on the newspaper Tracy have been colored by the film.

"The fact that the movie is on in the '90s actually presents a lot of a problem to us, because the strip is very 'of its temporary,' explains Collins. "My emphasis has always been on current events—the concept is that Dick Tracy is a timeless detective solving timely crimes. With all of the focus on morality, sometimes it's hard to get across that Tracy is not some relic—he's contemporary and of the times."

With the film's opening and the accompanying media blitz, Collins says he had to decide how to do a story that would tie in and take advantage of the publicity, and ended up a tale which would take Tracy to today's Hollywood.

"Tracy is going to be starring in a movie about his life, so the strip will be full of classic imagery. At the same time, at least, we'll be dealing with some very modern problems, which have to do with the events that we're aware of at the time that so many people will perceive as city dirt."

"I'm going to have a lot of tangents in there, but with Hollywood, using many characters that have appeared in classic movies in the strip's pages. We're doing a slightly different version of the Dick Tracy—read this in the context of the strip's story, the actual trail to play Tracy—and this is definitely and Warren Beatty—has an elaborate reaction to the film, many of their making and spins. The only person they can think of who looks like Dick Tracy is Dick Tracy! He's a public figure, which means he's the game for obscenity, to Tracy. Agree that if he comes to the strip, he might have a little more control over that."

This wouldn't be the last of it, as we had a fascination for Collins, who began corresponding with Gold many years before he would eventu-



The Secret Files have been speed, and 11 other authors are joining Collins in creating Dick Tracy's greatest mysteries.

ally explain Tracy's career. "It's not a P.R. stunt—Tracy was my favorite comic strip when I was a kid, so this 'Secret Files' thing that is sometimes happened on in P.R. places is huge," he says. "The fact that Dick Tracy has changed his life, mostly in perfect ways, although there are some drawbacks."

"I'm so tired of Tracy and I am sure Tracy that perhaps I fall prey to taking it too seriously, too personally—it's good in being a certain amount of detachment to what is, after all, words on paper."

"But it opens many doors for me. The frustration may be that it has

made it harder for me to be taken seriously as a mystery and crime novelist, even when they like my critics have a tendency to feel you have the hand with 'Pete Bond' (which) as I'll write everything that into my work, it's an easy thing for a story critic to do."

Despite the limitations and reservations that Collins has brought to the strip, he says his greatest success has been in the use of modern crimes. It's great to point out that his most recent Tracy stories, which have involved computer crimes, drug research and environmental concerns in Amsterdam.



## Crimestopper's Casebooks

In this biggest Dick Tracy issue of all, Max Allan Collins still chronicles the detective's adventures.

may be aware that the most popular magazine, but what I wanted to do was honor the strip's tradition, while at the same time serving a modern audience."

"I think I have a good grasp on the continuity out of character and the strip's history. I've brought many characters back, such as When I finished, who I had abandoned in the early '50s, and I've done a lot with B.G. Pliny and Gerald Gentry. I have the strip's tradition in mind, and at the same time, I have made sure that the subject matter is right out of the headlines, so that we're not perceived as more staid detective."

One of the ways Collins keeps Dick Tracy from becoming dated is his use of modern crimes. It's great to point out that his most recent Tracy stories, which have involved computer crimes, drug research and environmental concerns in Amsterdam.

Feature is crimefighting writer Max Allan Collins, artist Dick Lester, and police detective Dick Collins and Dick Tracy.

By RICHARD BLOOM

have all anticipated. Movement and time cover stories.

"The one that I didn't anticipate was when the *Yellow Journal* reprinted a story in which I had Dick Tracy taking on the Colombian drug lords. Every time I try to do drugs as the subject matter, my editor has had to shut me down. Very shortly after, words, but I have a very good grasp on the strip's tradition in mind, and at the same time, I have made sure that the subject matter is right out of the headlines, so that we're not perceived as more staid detective."

"One of the ways Collins keeps Dick Tracy from becoming dated is his use of modern crimes. It's great to point out that his most recent Tracy stories, which have involved computer crimes, drug research and environmental concerns in Amsterdam.

Collins, who often a black market adoption story in which an entire money is placed out as an example.

Perhaps the most important element in Dick Tracy is the grotesque villain, but, as Collins reminds, these characters had gone wrong in the beginning.

"The classic villain don't start to appear until the *Maxwell* and *Adolph* Miller start to chase the mother and gangster of the first pages in the strip's first 10 years, often with attacking true crime, but often with the go to no longer. Dick had to go the same—Tracy made larger than life villain."

"Actually, the villain are the most interesting characters in Dick Tracy. Tracy is the hero, but he's all up for his steady and timeless and changing. It's the *Pliny* of Gold's era, and the *Petty* of *Petty* of *Dick* Lester's and my are that people re-



**DICK**

1. *Chlorophyll a* (Chl a) and *Chlorophyll b* (Chl b) are the primary photosynthetic pigments in green plants. They are responsible for capturing light energy and converting it into chemical energy through the process of photosynthesis. Chl a is the most abundant pigment, while Chl b is present in smaller amounts. Both pigments are found in the chloroplasts of green plants.



colony: *Neurospora crassa* var. *crassa*.

They're one of the very few artists that have successfully survived in the field, in a time when ideas are as common as air and struggle is commonplace. Although most may regard generally here as the lesser half of newspaper people, Collier says that many papers which attempt to keep their eye on an interesting is. They're usually, dumb enough to drop us in the middle of it story, and people don't like that. That's one of the reasons I haven't kept into the next story's beginning—I don't like to give them a clear place to drop us," he laughs.

When he looks over the ship, Collins says he liked his minute it is the mood and tone of the early '90s—his favorite period, but he made what Thompson as well.

"I already took out the covers before Peter and Anne came in, but I brought the family back in to see the DCS and Test there a lot, and have more time or 10 years old—I believed them to replace them, who I don't feel should ever have grown up, and I think who represent the DC will eventually take in many people and people's lives in much more. I take in the same women's group, but I have tried to make that more female, in the last year. They had become too much of a mixed, and not enough of a man. They're only from Tracy's wife Tracy back in."

Collins has worked with two EFFAs—both former South Africa-based—who the Treasury earlier released. The late Kirk Plasterer picked up the reins from Gould, and was followed



This article may have taken a number of iterations with the story. But Big Boy's response is: Just follow someone that all the others will be doing. In reality's world.

by current artist Dick Logan. The current show has started to attract well-known critics, drawing audiences.

"We were thrown together overnight when Rick passed away, and we also had the very tragic loss of John Larcher. Dick's young son, who was our son's assistant, had been running long his son when he died unexpectedly at age 15. We've had some losses and a rocky start, but I feel we've picked ourselves up and managed to do our best work, starting with the *Patty Page* story—he is definitely the best villain I've done and I think some people think *Angels in the Meat* was with Rick Fletcher."

—Dick Luskier has a great knack for finding it. He's been called in the entire business. When I did write *Black Christmas*, Dick

was much better with technology and hardware, and I could do polio (polio with him)." Collins says.

**D**espite his enjoyment of *Tracy*, Collins says there are still holes for your address on the contact page. "There is some ripped material I've had to do in Ms. Tracy—[that's where] I go in the two stories they don't fit into with Tracy," he says, citing such topics as abortion clinic bombings, teenage runaway and a late Wayne County rape victim. "If I could, I would put Tracy up against the drug laws, street gangs and other things. I would do another staff with

**Heath Ledger:** "Clark [Tony] is a handsome detective, looking really serious." *His reaction to the announcement.*



more extreme violence, although we believe it is probably correct and in fact may do much more than I do—the time of the famine is very important, I tried to find evidence to suggest to the violence," he laughs, noting the more direct research story, which allowed him to depict much violence because it occurred in the famine.

"People who think Jerry has always been violent-well, violence and constant denials have that kind of funny, nostalgic memory. But's typically inaccurate. One of the first pieces of advice that I could give you was not to award the action and the violence. He said, 'They're excellent points, and a good writer doesn't even use exclamation points.' But

The tests below represent an excellent foundation for the steps, listed out, for the memory and are a good start at Warr's Memorization tests.



entirely new ethical issues surrounding it. It was never meant to be used without reflection.<sup>10</sup>

In addition to attempting to do a drug story, Callins then asked about his future plans. "I haven't run it past the Syndicate yet, but believe it or not I've got an idea of doing yet another promotion of Flamingo, and have told to a 17-year-old street gang member he would be Angeliño's son. There are some strange wrinkles in the story that I would have to get permission to do, but it would be interesting."

There won't be any changes in the comic strip, however, to bring it in line with the Disney movie, says Collins. "I'm conscious that we'll have many eyes on us in June, and I'm trying to give the Spectator an especially strong story, so that you,

and and maybe lend some new papers with it. If everyone is going to turn around and say, "That crap's still around—let's see what they're up to," I want to make sure they get a good look!"

Collins' involvement with Tracy this year doesn't end with the newspaper ship, however, and he adds that he did some informal consulting on the film. "I gave some background material and information to Ed Efron, who plays Billy. And, I was approached through the Synchrotec to provide background and visual material on some victims—mainly influenza killed by Henry VIII, who was called as the last monarch."

Bold, his major connection to the movie is penning the paperback novelization. Collins reports that as producer Kevin Oshroff (see page 32) and Warner Bros.' International Productions gave him a great deal of leeway to incorporate comic-strip elements in the book.

"In the movie, we don't find out about Tom Thayer's father being killed by the Boy's actions and still being the impetus for Tracy joining the police force, but the movie's intention is very much the story's backstory. I was allowed to use William Shatner as a character in the novel, even though he is not in the movie. I was allowed to introduce the concept of a movie being an interactive series, and

"There's also one like murder will know, when this village really is hell because of the investigations are around that village," she reported to, "know not the identity of the dead."

writer says that because he received little guidance, no visual references, and was provided with the wrong exemplars, he initially did a very poor job.

From the early 1960s, brown anoles (*Lacerta* sp.) from the arroyo are killed in the first season, by "Wade's crew," the style is not known. The 1960s are the first time in that area, on a large scale, that I could actually find the eggs of the arroyo. In fact, the eggs were found in the first season, September, and I did not know what was going on. I believe that I found one, I did that sort of thing all the way through the first season of 1960, but the record is consistent with the eggs in 1960 and 1961. In that year, the arroyo's movement has continued about 20% of that land is surrounded here. This is the second, or fourth.









As a hired gun, Warren Skaaren rode into Gotham City, daring to take on "Batman."

**I**n Hollywood, the first screenplay to arrive this late in a popular franchise may go through dozens of rewrites before reaching the screen. It passes through many hands: producers, directors and cast, all who want to inject their own particular concepts into the script. In cases like this, studios call it the "hired gun."

"Hired gun" are screenwriters who can incorporate all parties' ideas, retain what was working about the original script, add dialogue, clarity and character motivation, while shaping all of it into a solid story structure.

That hired gun is Warren Skaaren (last name rhymes with "baron," not "baron"), Chicago's first-born writer. His first role was 2001's *Five Wives*. First, Skaaren has written and cowritten numerous blockbusters, including *Top Gun*, *Clay Aiken: Style Guy*, *10*, *Devilfish* and *Bottom*. Intriguingly, when Warner Bros. came over to Skaaren with the *Bat* signal, he didn't want to accept it.

"Tim Burton and I had had some intellectual inquiries," Skaaren recalls. "But, Batman was writing *Blatant*. He's a very good writer, and did a lot of excellent work on *10* [which means

document in COMICS SCENE '99] but somewhere along the way, they wanted another point-of-view, so Warner called me. I had started doing research on the 1940-1960 movie days of *Frankie*, and had an inclination to do *Blatant*, but they pulled about three or four times. I finally said in, and saw some [contributions] I could make."

"First of all, I structured *Blatant*," he reveals. "Because there's just so much time available in a movie. It's not you got 90 people in a car, it's crowded, there's too many people—I thought everyone was suffering. 'Cause I had gotten rid of *Blatant*, this movie advanced without delay. I gave more time for us to develop something of the characters, such as the love of Vicki and Bruce's relationship."

Part of that relationship included a controversial scene, where, at first, Bruce Wayne's loyal butler, Alfred, took Vicki Yale into the Batcave, leaving onlookers shouting, "Alfred, how could you?" The writer explains why he took the risk.

"This concept I had for that character is that Alfred is a father figure for Batman," Skaaren explains. "We try to tell Bruce [as engaging in this relationship with Vicki]. He says at one point, 'You getting too old to mess in the love of old friends or old wives.'"

"That line indicates Alfred is getting to be an older guy, and he's afraid that Batman—that Bruce Wayne is going to be hurt, so he wants Bruce to become more healthy. That's why that would be to accept this relationship with Vicki. So, Alfred's in conflict with Vicki, as an unexpected conspirator. He brings her into the Batcave because he wants Bruce to be with this."

**D**oes Skaaren have any particular contribution to *Batman* that he feels really added to the film's success? "Probably the most of them that have to do with the whole idea of the character, the greatest obstacle, I created that whole scene, and all the scenes that go around it, as well as the fact that he [the Joker] killed the parents."

"I did that," Skaaren explains. "Because, psychologically, the Joker and Batman, create each other. All good/foul/dark matters have some deeply personal connection, and when that personal violence could give it some sense, tell them that. You're made on a personal level. I like that, at the same time, I wanted to deal with the real history in the comic books, that his parents were murdered in front of him."

But, many problems because he has to respect without being caught and the fact that he falls in



WARREN SKAAREN

"I've written publicly about it in the press, but with Warner it was impossible," says writer Bruce Skaaren.

love with Vicki Yale exposed him in a way that makes it harder for him to function. On top of that, he begins to sense that there's something special about this character, the Joker."

"He doesn't know what it is, but it starts to affect him because his own mother's figure before his conception [and] I don't know that this guy killed his parents. Batman has a much more complicated life than the Joker, because he has many obstacles in his way, where all the Joker wants to do is blast through."

"One gets the impression that Skaaren admires the Joker. In those kinds of movies, I think the essence of the movie is [implying the strength of the villain, so I would have in my head the Joker the most]. The evil characters are always on the go, whereas the good guys have to wait to meet. The Joker takes the lead because he's the criminal and wants the most. Bruce Wayne is relatively passive in life, which is why he has nothing to lose, so he goes after stuff."

"One top of that," Skaaren adds, "you have Jack Nicholson. With the way he played the role so high and, naturally, we decided that Michael Jackson should take the quiet, more thoughtful role, because you can't have two people that big dominating and chasing each other around."

Skaaren is very pleased with Nicholson's clever, ironic, crime, and the role he had in developing the film. "I think I had the most effect on that character, Jack, as an actor, was the most available to me, as opposed to Michael. Having something Jack and I spent this summer of 1995 on. We would meet at his house, and we would get together in rehearsal. I had



him time of the film I had. I would become something off him, but would come up with something and I would do it. It's a very [thriller] guy, so we had many conversations about his character as a literary figure."

"I had the notion that we should make him like Frederick Nietzsche. We drop him in the drink and he comes out. I came up with the line where he says, 'You've been dead once. It's very interesting [which] where Nietzsche's quote.' That which does not kill you only makes you stronger."

Inevitably, when considering Skaaren's role in making the film realistic, the character's intelligence and remaining true to the Batman mythos, Skaaren can't think of a certain line.

"I had that part of [intensity, I want] a complete thought. I heard them, but I was a comedy kid, so I was more likely trying to look at a typical comedian. But that is comic. After I finished writing *Bat* it was, suddenly, not me. The

killing joke. By Alan Moore & Brian K. Vaughan. I was brilliant, but I thought I was a little too mean for what we were doing."

"So Skaaren never voiced an opinion while I was writing it, but I did get notes from [Warner's creative] Mike Kane a couple times. He would read the script and send me notes, which was nice. I never met him on the set, but I did meet him at the film's premiere. I wouldn't have missed that for the world."

Does Skaaren feel ready to leave, with the exception of Superman and Batman, mindfully make the transition to movies?

"It's hard to answer the question without referring to them, because when they do to solve the problem of understanding cinema and making them great people, I think we did a very good job of it with *Batman*, and *Superman* did it well, too. The problem is an incident brings a different expenditure in a two-dimensional performance like a comic book."





Pyun's reaction to the *Captain America* director script was made known in COMICS SCENE #11. What wasn't was the director's long-standing friendship with the filmmaker for the time around 1995.

"I read the comic book when I was growing up," says Pyun. "I always liked the idea of his being from the '40s and having to maintain this modern society. I also liked the Red Van Vulture aspect of being thrown in the Arctic and the fact that you always see things through his eyes."

"Because of what I knew about the character, I knew we wouldn't be trapped in a theme called *Captain America*. We would know what to do with it."

Pyun calls *Captain America* "an incredibly faithful translation of the comic book" and says that his story "transcends the genre. And it was because the script played that way that I was really worried about this film. I lay awake nights worrying about whether the humanity of the character would come across and what his performance would be doing. I'm saying, I know that, for this movie to be successful, people would have to say:

"I felt that because the script had such a strong political flavor and was so deeply affecting in the way it presented its ideas, that my biggest challenge as a director would be to satisfy everybody's expectations. Some people have an idea of what a comic superhero movie should be when we show elements that go to them. But I also felt I had to move the audience's perceptions away from the one-dimensional and the stereotypical and get them totally involved in the story."

Given the nature of the script, that wasn't going to be too difficult.

"*Captain America* is the type of movie where the villain is incredibly evil but not secondary to when the hero dies. The movie opens on the villain as a child and ends with our heroing up him. That, in itself," remarks the director, "is difficult."

"It is the fact that we deal with a hero who is heroic because he saves lives rather than making them. *Captain America* is not a hero because he pushes heads and steps orthodoxy. *Captain America* is somebody who looks the struggle to save a small place of the world instead of all of it, that he starts by saving his own soul."

Pyun claims that his good fortune recording the project extended to the casting process:

"I got lucky in that I got to work with just about everybody I was meant to work with. Mark Rolinger is somebody I've known for a long time

and I had to work under him to convince him that he wouldn't get typecast by playing *Captain America*. Scott Paulin was the first person I thought of to play the Red Skull. I sent him the script and he picked up on that immediately. The only person I wasn't familiar with was Kim Cattrall, and she's the minute she walked through the door. I knew she was the right person."

Principal photography began on *Captain America* in June 1999 and, long hours and difficult terrain aside, the filmmaker found the biggest challenges and most memorable moments to be in the area of period fit.

"It was definitely a big fit film," Pyun acknowledges. "The movie launch came inside the '91 market plan was very early. We had no idea if the movie would work or not. All the money [through a combination of errors, hydroplaning and guide wires] had to travel this fast through the air and there was some real tight gear involved for the stuntmen."

"The shield sequences were pretty interesting in that we were actually able to get it to work like it does in the comic books. What of the sequences were done with the shield attached to them, but because Mark turned out to be an excellent driver, we were able to do some of the scenes without much overlying. We have one scene where that was actually able to show the shield and look over a motorcycle."

Scott Pyun became intrigued by *Blindness* early on. At age 18, while he was making short films between his and around his Knoxville neighborhood. By his teen years, he was working regularly as a cameraman on local commercials, documentaries and industrial films.

Following graduation from high school, Pyun went to Japan where he worked in TV and on feature films while learning the ropes at the feet of legendary director Akira Kurosawa.

"I returned to Hawaii," recalls Pyun, "but I soon realized that if I wanted to get my feature film career going, I would have to move to the east coast."

Pyun came to Los Angeles in 2003 and struggled for four years before landing his first film assignment, directing *The Secret and the Desire*. He went on to direct *The Presence of Sam Jones*, *Lunar Walkways*,

*Refractive*, *Drums*, *Dangerously Close*, *Queen Thailand* and *Secret*. But it was on such quick-and-dirty efforts as *4th of July* (2004, January in the Center of the Earth) and *Cyborg* that Pyun would earn his early, solid recognition.

"I had no illusions about *4th of July* (2004). It was going almost to video and had to be delivered as a corporate prize and on a specific schedule. I was called in on January in the Center of the Earth after principal photography had already been completed. I was told the film needed a beginning and an ending and that I had two days to film that."

Pyun remembers that *Cyborg* was the doing a comic book movie.

"It was an interesting situation. Outbox originally started out as being director of the *Universe II* and was going to be a very American film in

*Continued on page 211*

Director Mark Rolinger had to persuade actor Matt Salinger that portraying *Captain America* wouldn't lead to superhero typecasting.



The movie stars rapid director Pyun as well as Red Skull (Chris Evans).



Pyun's directorial debut was the 2003 film *Blindness*.



# PROJECT CAPTAIN AMERICA

## DECLASSIFIED



At last, it can be told! Joe Simon & Jack Kirby discuss how they created this country's first super-soldier.

Fifty summers ago, Captain America was born under the able hands of Joe Simon and Jack Kirby. The two men—penciler Kirby and inker/storywriter Simon, author and artist Joe Simon—had just jumped over to Martin Goodman's Timely Comics after a stint at Fox, where they co-created *Blue Bird*.

Editor-in-chief Goodman wanted a new hero to join the established Timely stars, the fire and water com-

batants of the *Human Torch* and the *Sub-Mariner*, and so he turned to his new editor, Joe Simon.

Goodman and Simon brainstormed several ideas. It's one of the weird stories behind the famous character's creation that the hero was actually an airfighter.

"We had the villain first," Joe Simon recalls. "After them we came up with Captain America. Everybody was looking for interesting villains.

You know, both Kane and Bill Finger and the others were coming out with more very interesting cost and they were selling. I thought of what kind of a villain he could be, and there was only one that the whole world hated and that was Adolph Hitler. So, he was our villain."

With war clouds on the horizon, the chance of Adolph Hitler for the villain could only mean a hero who embodied the American spirit. It was not entirely a new concept, Simon admits.

"Everyone was trying to come up with big heroes, big hits, at the time," he says. "A while before that the Nazis, which was very much. We felt they didn't know how to do super-heroes and they still don't. The whole reason we put Captain America out was that America was a goddamn hero."

Most comics historians credit both Simon and Kirby to equal co-creation, with Kirby designing the blonde red, white and blue costume, but that's not how Simon recalls it.

"Kirby didn't design it," Simon reports. "I did that, with Martin Goodman. He and I were talking about Captain America. We were passing sketches before Kirby was even in on it."

Simon came up with the name, Captain America, and sketched out a preliminary costume. The hero hero would be a warfighter who wore a thin star-spangled costume with the letters "A, C" wings inspired by Mercury operating on his temples. And he would carry a striped shield.

Then, Simon told it to his partner penciler, Jack Kirby, who was delighted with the concept, adding refinements of his own.

"It appeared we were already in progress," Jack Kirby remembers. "The world—or at least Americans—was becoming aware that super-heroes were a new thing. We had it soaked at it the same way, and we came up with super-heroes of our own. Captain America happened to be it. It was a revolutionary concept.

That was why we looked it. It's felt that that was when the day dawned."

It was perhaps the strangest premise a comic book hero could have, but it would ultimately result in one of the most enduring characters in comics—and one Simon and Kirby would often return to, even if they had to stomach intense bias.

Simon has explained that the shield had no influence on Captain America's creation, a suggestion both men fully dismiss.

"None at all," Simon states. "The shield was our before Captain America, but it was an ugly cost one and pretty dead action. I never read the old shield, though, and never liked the sword on it. It had no bearing whatsoever. I don't think we ever gave it any consideration."

"We weren't in the business of selling costumes," Kirby observes. "We weren't going to draw Maggie's legs. We were going to draw what was selling, and what sold was anything that resembled a super-hero. Captain America was different. It was different. It was a good addition. It represented the younger people. And we had what we wanted."

The first issue of Captain America Comics hit the shelves at supermarkets on December 26, 1941, just before Pearl Harbor. It featured seven stories, not the least of which was that Captain America was the first super-hero character to appear in a comic book. It was Kirby's first comic book.



It didn't matter to Simon that the United States wasn't at war yet. Cap was not going to go after "the only one the whole world hated... that was Adolph Hitler."

Perhaps most amusing in that readers saw the cover of *Excelsior* Captain America's punching in to lead that Adolph Hitler himself. Using a red-life doctor as the villain was unheard of in comics, but it was part of the pantheistic that was to become a Simon and Kirby trademark.

Captain America Comics #1 sold out. It was quickly selling six figures.

Simon had succeeded in "marketing" a villain as popular as any American has.

"I didn't think personally that the right story was that unique," he says now. "I just wanted to get it over with, and get him into the Captain America world. But I liked the military background because we were going into a war at that time."

The cost was justified by J. Edgar, Duff, Betty Ross and Captain America's sidekick, Bucky Barnes, who was named by Simon after a school friend. His mask was based on "a school room," he recalls. "We had a guy named Jack Pincus. We called him Bucky."

When the second issue came out, Cap was still selling 30,000, but two costumed editions were changed without explanation. His mask was attached to his costume instead of leaving the neck exposed, and his (re-

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Thanks to a competitor, Captain America got a new shield on his annual issue. The failure to invade Germany with...







There are some "definitely PG-13 situations" when Archie and gang go. The Big Chill made us TV-safe in the comic adaptation.

of personal and professional problems and distances in a very relevant, Big Chill manner.

Also in the cast are Lauren Holly as Betty, full-time actress on *Home*; David Doyle as Mr. Weatherman; and Penn Spivey as Miss Grundy.

Even Katz was somebody else when knowledge of Archie comes under rather limited. "I read the comics a lot, I think it was in Disney's *Harbor* Shop," the writer chuckles.

But it was logical, rather than knowledge of Archie that gave Katz money matters when he was offered the writing assignment on *The Riverdale* and back.

"For me, it wasn't obvious what I should do with the material and how to sustain a story for two hours," he remembers. "Finally, I realized that the strategy to my problem was the format: why people read the comics in the first place, which is the love triangle between Archie, Veronica and Betty. Throwing in an extraneous story about Archie and the gang means my way to save the hour from a similar factor wouldn't have cut it. Focusing on that triangle and the other characters' personal problems made perfect sense because that's what resonated in the comics."

Katz also points to the importance of creating believable emotions of the comic book characters.

"Veronica was the easiest to create because she's still, even as an adult, a professional dancer. Archie was the

most difficult. In the comics, Archie was always the best of every token and appeared to be stupid. While that works in the comics, that wouldn't have worked for a leading man in a movie. Reggie was the only character who seemed to know what he wanted, so making him an entrepreneur seemed obvious. So did making him a jerk. When it came to making the idea of having him be the lawyer who never let down around a national, it was that way with the rest of the characters. It all seemed to make natural sense."

So did having them shift character when faced with grown-up situations.

"It was never intended that this version of Archie be useful as a character, but those people are in their pit, so their credibility had to be dealt with. If these characters had stayed pure, only 10, the remaining issue would have been huge. But we let Archie and the others grow up and we saw how to be achieved."

**K**aren Koplan, former summer intern at Archie, is the character of Reggie, the one who doesn't normally mature. "He's not the wisest and being a teenager that much, he's a little bit of a jerk," she says. "He's got a great sense of humor and a great sense of style. He's got a great sense of style."

Koplan, whose credits include *Ellen*, *Like*, *Speed* and *Over*, claims that challenge began the moment she put on the trademark look. "Brenda's Veronica's character is such an important part of the character, I wanted to become her the moment I put on her clothes," she says. "She's smart, really and a little bit wild, which is why I had to take care not to play her too big. We've got to play Veronica with a little bit of control."

Koplan is aware that this Archie movie will go to series. She's looking forward to that eventually.

"I would like nothing better than to be the headmaster, since that doing a weekly series would be for me. If this show goes to series and has a long run, it will give me some credit."

Katy Hudson, who currently hosts the Fox TV series *Comic Strip Live*, wasn't really interested in playing Reggie. His familiarity with Archie seems to be the main why.

But many people said, "but read the script, Katy," and when I did, I discovered that they weren't playing him in a cartoon, but rather as real.



people in comic book stores. When I saw the way they were playing it, I suddenly became very interested."

Reggie's take on Reggie was "a puppy with a good heart who can be pretty serious."

"I wanted to bring a little bit of humanity to him," says Koplan. "He's basically the heavy who shows up on the scene after doing something mischievous. But I've grown Reggie a sense of responsibility and a sense of humor, which, in a sense, is the way the comics played him."

As for how relevant the film and the possible series would be to the



Fifteen years later, the story is still the romantic triangle between Betty, Archie, Archie (Holly) and Veronica (Koplan).

real life and when not only "the comic book and keep it somewhat relevant to the real world, it has been tricky to let it go too far, then it won't be interesting. And if it gets too real, then it's not Archie."

**M**ore just comes in, says Fiedler. "I've got things and I've got things. It's the ideal situation for me."

Jeff Weintraub is far from happy. The actor, point of fact, is still enough to get his dumb pole-dancing character as one of the most stable people in this Archie's circle.

"Midge and I got happily married and we have a relatively normal son. Midge is pretty cool and kind. He's not the brightest guy in the world but

he did end up being the successful character, so that's a relief. "But don't get me wrong. Playing dumb is not all that easy. Blame word to say things like 'uh, 'uh' and 'uh' and that doesn't play real well on film. What I'm doing is incorporating Midge's attitude with some real funny lines."

Sam Whipple was between agents, very busy and unprepared the meeting the call came for him to try his hand at *Archie*.

"I was nervous," recalls Whipple, who plays Ed Sullivan's producer in the upcoming *Dear Sam*. "My first reaction was that I would end up having the words 'I've been lighted' repeated on my head for the rest of my life. So, I used the excuse that I hadn't showered and shaved for a while. But the casting people told me I didn't have to shower or shave to be lighted. I shaved and shaved."



"We're in Archie and the others grow up," says Katz.









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